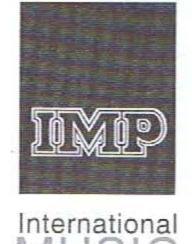
Guitar Tablature
Status Quo

Status Quo

Exclusive distributors:

International Music Publications Limited: Griffin House, 161 Hammersmith Road, London, W6 8BS
International Music Publications Germany: Marstallstrasse 8, D-80539 München, Germany
Danmusik: Vognmagergade 7, DK-1120 Cioenhage K, Denmark
Nuova Carisch Srl.: Via Campania, 12, San Giuliano Milanese, Milano, Italy
Carisch France, SARL: 20, rue de la Ville-l'Eveque, 75008 Paris, France
Nuova Carisch Espana S.L.: Via Magellenes 25, 28015 Madrid, Spain

Music arranged and processed by Barnes Music Engraving Ltd
East Sussex TN22 4HA, England

Cover design by xheight design limited

Published 2000

International MUSIC Publications

ROCKIN' ALL OVER THE WORLD

Words and Music by John Fogerty

For over 30 years Status Quo has been one of Britain's most consistently successful rock bands. Status Quo officially came into existance in 1967 although several members of the band had been playing together as far back as 1962.

The track *Rocking All Over The World* has become one of Quo's best-loved anthems. Written by Credence Clearwater Revival's John Fogerty and released by Quo in 1977, the song remained in the UK charts for 16 weeks and reached number 3.

Quo were chosen to open the 1985 *Live Aid* event at Wembley Stadium with this number, and they also recorded a re-worked version *Running All Over The World* in 1988 for charity.

Gtr. 2 cont. sim.
0:12
0:26
1:25
[C]
8fr
[F]
here we are and here we are and here we go, one on one and we're
gid - dy up and gid - dy up and get a - way, we're go - in' cra - zy and we're
gon - na tell your ma - ma what you're gon - na do, come on out get your
Gtr. 3
[G]
3fr
hit - ting the road,
go - in' to - day, here we go rock - in' all ov - er the world.
danc - ing shoes,
1.
2.
A-
And I like
0:41
1:39
it, I like it, I like it, I like it, I la la like it, la
Gtrs. 2 & 3

[C]
[G]
la like, here we go
rock-in' all ov-er the world.
to Coda
0:56
Gtr. 2 cont. sim.
Gtr. 3
[F]
Gtr. 2
8fr
3fr

C5
C/E
[F]
1:10
8va
D.𝄋 al Coda
(no repeat)
[C]
[G]
[C]
I'm
CODA
[C]
C5
1:59
C/E
F
And I like it, I like it, I like it, I like it, I la
la like it, la la like, here we go
F♯dim7
C/G
G

C5
rock - in' all ov - er the world. And I like
2:09
[C]
C5
it, I like it, I like it, I like it, I la la like it, la
[F]
la like, here we go
[C]
[G]
rock - in' all ov - er the world.
[C]
2:23
C/E
And I like it, I like it, I like it, I like it, I la

F5
F♯dim7
[C]
8fr
la like it, la la like, here we go
TAB
[G]
3fr
rock - in' all ov - er the world.
Gtr. 4 (Elec. 12-str.)
2:38
2:53
3:08
C/E
repeat ad lib. to fade

WHATEVER YOU WANT

Words and Music by Andy Bown and Richard Parfitt

Throughout their long history, Status Quo have undergone several personnel changes, but the core of the band has always been Francis Rossi (lead guitar and vocals) and Rick Parfitt (rhythm guitar and vocals).

In 1979, the year *Whatever You Want* was recorded, the line up was Francis, Rick, Alan Lancaster (bass and vocals), John Coghlan (drums) and Andy Bown (keyboard and backing vocals). Bown replaced original member Roy Lynes.

Whatever You Want, penned by Parfitt and Bown is an irresistibly catchy song, evidenced by its use in several TV commercials! It builds from Rick's instantly recognisable solo guitar introduction into the main riff which drives the song. Taken from the album of the same name, the single peaked at number 4 in the UK charts.

♩. = 118
0:25
D5
G/D
D
7fr
0:41
0:57

G/D
D
A5
7fr
A
2fr
1.
2.
1:13
[D]
What-ev - er you want,
what-ev - er you like,
what-ev - er you

F♯5
G5
5fr
[A]
say, you pay your mon-ey, you take your choice. What-ev-er you need, what-ev-er you
[D]
use, what-ev-er you win, what-ev-er you lose. You're show-in'
1:28
2:33
[D]
off, you're show-in' out, you look for trou-ble, turn a-round, give me a

F♯5
G5
5fr
[A]
shout. I'll take it all, you squeeze me dry, and now to -
[D]
- day you could - n't ev - en say good - bye.
1:44
2:48
F
C
10fr
D
7fr
F/D
10fr
I could take you home on the mid - night train a - gain.

D
7fr
F
C5
3fr
B
I could make an of - fer you can't re - fuse.
E
7fr
A5
7fr
What - ev - er you
1:59
3:04
[D]
want, what-ev - er you like, what-ev - er you say, you pay your mon-ey, you take your

F♯5
G5
5fr
[A]
to Coda
choice. What-ev - er you need, what-ev - er you use, what-ev - er you
[D]
D
7fr
win, what - ev - er you lose.
2:15
E♭/F
F
5fr
E♭/F

F/G
5fr
C
3fr
F5
E5
G/A
A
D.S. al Coda
G/D
7fr
D
7fr
You're show - in'
8va
CODA
3:15
[D]
[C]
[G]
win,
what - ev - er you
lose,
what - ev - er you

A
2fr
want.
G/D
7fr
D
3:26
What - ev - er you want.
fade
TAB

WHAT YOU'RE PROPOSING

Words and Music by Bernard Frost and Francis Rossi

Status Quo first achieved chart success in 1968 with the top 10 hits *Pictures Of Matchstick Men* and *Ice In The Sun*. The Quo of the late '60s was markedly different to the band of today, sporting elegantly coiffured hair and velvet suits with lace trim. Their music was perhaps typical of the pop/psychedelic music of the day.

However the 1970s saw the band change direction sharply by adopting the longhaired, denim-clad, no nonsense rock and roll image that has become their trademark. A good example of this is the 1980 hit *What You're Proposing*, taken from the album *JUST SUPPOSING*. The single reached number 2 in the UK charts.

A♭
- in', and not dis - clos - in' how_ we're real -
- in', and not be - liev - in' that_ I'm fin -
- in'. I must be run - ny, run - ny, run -
- in', and com - pro - mis - in' leads to real -
- in', I must be dream - in', dream - in', on -
N.C.
- ly, real - ly feel - in'. What you're pro - pos-
- al - ly___ be - liev - in', what you're pro - pos-
- ny, run - ny nos - in', but just sup - pos-
- ly, real - ly feel - in', and just sup - pos-
- ly, on - ly dream - in', am I just sup - pos-
D♭
7th time to Coda
1.2.4.6
- in', the oth - er night_
- in', and I'll get it right_
- in', don't get me wrong
- in'.
- in'.
3.
1:19
[D♭]
D♭
play 3 times
TAB

5.
Db
Gb
Don't be so sure
B
G#m
2:08
8va
Gtrs. 1 & 2
E
F#
Ab
N.C.
D.% al Coda
It sounds so nice
CODA
3:02
And not be - liev - in' that_ I'm fin - al - ly_ be - liev-

N.C.
D♭
- in',
what you're pro - pos - in',
play 3 times
what you're pro - pos - in',
what you're pro - pos-
3:20
[D♭]
D♭
play 3 times
- in',
what you're pro - pos - in',
[D♭]
repeat ad lib. to fade
D♭
what you're pro - pos - in'.
what you're pro - pos-

MARGUERITA TIME

Words and Music by Bernard Frost and Francis Rossi

Throughout the 1970s Quo had a string of single and album successes with their record company, Vertigo; for example *Paper Plane*, *Caroline*, *Break The Rules*, *Down Down*, and *Again And Again*.

Part of the band's attraction stemmed from their unpretentious attitude (a marked difference from many of their contemporaries) and the fact that their audience related to them as 'ordinary blokes'. They also toured frequently, allowing the fans to get close to them.

The 1983 release *Marguerita Time* was considered by some to be an odd choice for a single because of its lighter, 'poppier' style. However it went on to be a hit, reaching number 3 in the UK charts and gaining the band airplay both on rock and MOR radio stations.

A
E
B
E
E
N.C.
Cap-tured my
0:16
1:14
E
B
heart,
cap - tured my
me - mo-ry,
cap - tured a
dream,
pic - ture a
fan - ta - sy,
pic - ture a
C♯m
4fr
G♯m
4fr
F♯m
B
time for me.
I could see
a
time for me,
it's
gon - na be.
mood of me,
my - ste - ry,
you and me,
a
my - ste-ry.

A
B
E
to Coda
that I could be just like a - ny - one else. I'll take my chance with you.
Gtr. 1
1.
E
B
E
E
N.C.
Pic - ture a
2.
A
B
C#m
4fr
A
E
B
E
E
N.C.
D.S. al Coda
Let's have a
2:53
3:00
3:08
CODA
E
B
E
1.2.
E
N.C.
3.
B
E

IN THE ARMY NOW

Words and Music by Rob Bolland and Ferdi Bolland

The early 1980s were a period of mixed fortunes for the band. Long-time drummer John Coghlan left to form his own band *Diesel* and was replaced by former *Original Mirrors* drummer Pete Kircher.

1982 saw Quo celebrate the 20th anniversary of Francis and Alan Lancaster's meeting with the release of the *1+9+8+2(=20!)* album and a series of high profile gigs. They became the first rock band to play for royalty when Prince Charles and Princess Diana attended their concert at the Birmingham NEC in aid of the Prince's Trust.

In The Army Now was written in 1982 by the Dutch brothers Rob and Ferdi Bolland. Francis heard the single on a pirate radio station and liked it sufficiently to suggest that the band record it at some point. It wasn't until 1986 when a Quo rendition of the song surfaced, charting for 14 weeks and peaking at number 2.

G5
3fr
D5
5fr
ar-my now, oh oh you're in the ar-my now.
ar-my now, oh oh you're in the ar-my now.
0:51
1:09
D5
5fr
You'll be the he-ro of the neigh-bour-hood, no-bo-dy knows that you left for good, you're in the
Smil-ing fa-ces as you wait to land, but once you get there no one gives a damn, you're in the
2nd time only
sim.
G5
3fr
A5
5fr
D5
5fr
ar-my now, oh oh you're in the ar-my now.
ar-my now, oh oh you're in the ar-my now.
1:27
Dm
5fr
Am7
5fr
Dm
5fr
C
3fr
D5
5fr
N.C.
Hand gre-nades fly-in' ov-er your head,
sim.

1:43
E5
7fr
mis-siles_ fly-in' ov-er your head, if you wan-na sur-vive_ get out of_ bed, you're in the
A5
5fr
B5
7fr
E5
7fr
ar-my now, oh___ oh_ you're in the ar-my now.
2:02
Em7
7fr
N.C.
Shots ring out in the dead of___ night, the ser-geant calls 'Stand up and fight.' You're in the
Gtr. 2 (Elec.)
Clean
Am7
5fr
Bm7
7fr
Em7
7fr
ar-my now, oh___ oh_ you're in the ar-my now.

2:20
Em
7fr
You've got your or-ders, bet-ter shoot on_ sight, the fin-ger's on the trig-ger but it don't seem right, you're in the
w/mild distortion
Am7
5fr
Bm7
7fr
Em7
7fr
ar-my now, oh___ oh_ you're in the ar-my now. You're in the
distortion off
Am7
Bm7
Em7
ar-my now, oh___ oh_ you're in the ar-my now.
Em7
2:47
Gtr. 1 (Elec.)
w/distortion & echo
Bm7
Em7
8va
D
5fr

Em7
7fr
Light is fall-ing and you just can't see, is this il - lu-sion or re - a - li - ty, you're in the
T
A
B
Am7
5fr
Bm7
7fr
Em7
7fr
ar-my now, oh oh you're in the ar-my, in the ar-my now, you're in the
w/octaver
Am7
5fr
Bm7
7fr
Em7
7fr
ar - my now, oh oh you're in the ar - my now.
Am7
5fr
Bm7
7fr
Em7
7fr
Oh oh you're in the ar-my, in the ar-my now.
w/octaver

BURNING BRIDGES

Words and Music by Francis Rossi and Andy Bown

In 1984 Quo launched into the *End Of The Road* tour. The line-up at this point was Francis, Rick, Andy Bown and Pete Kircher. At the time people were wondering if this really was the end of Status Quo, and legions of fans showed up to give the band a good send off. The tour climaxed on 21st July 1984 with a huge concert at the Milton Keynes Bowl which spawned two live videos.

Burning Bridges was another surprise hit for Quo in 1988. Written by Francis Rossi and Andy Bown, the tune was based on the traditional Irish melody *Derby Kelly*. The record company put the band under some pressure to drop this track from the album *AIN'T COMPLAININ'*, until they saw how the fans responded to it so positively at live gigs.

In 1994 the band re-worked the track for Manchester United FC as *Come On You Reds* which charted at number one.

B/F♯
F♯
B
7fr
7fr

0:14
1:53
B5
7fr
E
7fr
B/D♯
4fr
Burn - ing bridg - es ne - ver made me cry,
One day, some day, I may slide a - way,
Gtr. 2 doubles ad lib.

C♯m
4fr
C♯
4fr
E/F♯
F♯
I could walk a - way with no good - bye.
turn a - round and call it all a ___ day.

0:29
2:07
B5
E
B/D♯
Ea - sy take or ea - sy leave them all,
E - ven though I fooled my - self for years, I
C♯m
C♯
E/F♯
F♯
Till you scratch the writ - ing on the wall. It's
can't es - cape this ring - ing in my ears.
0:44
0:58
2:22
2:36
E
B
F♯
E
on and off and on a - gain, go - ing on and
Hang - ing on for what you can, drag - ging out the
B
E
then tak - ing all I've got a - gain,
pain. Tak - ing all I give a - gain,

1.
2.
B/D♯
C♯/E♯
F♯
F♯
bleed-ing_ me, leav-ing_ me_ dry.
You're cry.
fak-ing_ it,_ mak-ing_ me_

1:15
2:53
B
F♯
B
E

B/F♯
F♯
B
F♯

1:30
3:08
B
E
B/F♯
F♯
B
F♯
C♯
4fr
F♯
F♯
C♯
4fr
F♯
D.C.
3:16
B
7fr
E
7fr
B/F♯
7fr
F♯
B
7fr
E
7fr
B/F♯
7fr
F♯
B
7fr

3:27
3:34
E
7fr
B
7fr
T
A
B
E
7fr
A
5fr
1.
E/B
7fr
B
7fr
E
7fr
2.
E/B
7fr
B
7fr
E
7fr
A
5fr
E/B
7fr
B
7fr
E
7fr
E/G♯
4fr
A
5fr
E/B
7fr
B
7fr
E
7fr

LIKE IT OR NOT

Words and Music by Francis Rossi and Damon Frost

Alan Lancaster was becoming increasingly unhappy with what he saw as the band's shift away from rock towards commercialism. After periods of discord and reconciliation, Lancaster eventually left in 1985 and took out a high court injunction to prevent the rest of the band playing under the Status Quo name. The courts found in favour of Rossi and Parfitt.

Like It Or Not, taken from the 1994 album *Thirsty Work* is a mid-paced rock shuffle which sees the band returning to its rock roots.

Fm
Eb5
6fr
Db5
4fr
C5
3fr
B
Bb
Is - n't it
end Fig. 1
end Fig. 2
0:17
Bbm
6fr
more the way you do it than the way that you look? Is - n't it
Gtr. 1 doubles
in the way you use it not the les - sons you took? Is - n't it
time we start - ed ask - ing what goes on in your mind?

0:31
1:25
A♭5
E♭
B♭m
C
You won't take no for an ans - wer, no - bo - dy can tell you your place.
So don't be scared of the fu - ture ev - ery-thing is look - ing real fine.
A♭
E♭
B♭m
They'd bet - ter not turn round and tell ya, e - ven if it's
I think my way's gon - na suit ya, but on - ly if you're
C
0:47
1:41
2:36
A♭
E♭
A♭
D♭
straight to your face. I ain't lone - ly but I'm hap - py, if it makes you feel good. But it's
gon - na stay mine and you (𝄋) could do, and you should do, it - 'll make you feel fine. If the
A♭
E♭
A♭
D♭
no way, it's a fool's way, I'll end up no good.
best way is the best way and we'll make it on time.

0:58
1:52
2:47
E♭ 6fr
Fm
B♭m 6fr
2. & 𝄋 Is - n't it more the way you do it than the way that you look? Is - n't it
Well I've been real - ly, real - ly won-dering am I los - ing my mind? Why do we
Gtr. 1
Gtr. 2 w/Fig. 2
Fm
B♭m 6fr
Fm
in the way you use it, not the les - sons you took? Is - n't it time we start - ed ask - ing what goes
do the things we should-n't do and cry when we find we're in a stick - y si - tu - a - tion, and you
E♭5 6fr
D♭5 4fr
C5 3fr
B
B♭
Fm
on in your mind?
real - ly don't mind.
This is the way I wan - na do it whe-ther you
And this is the way I wan - na do it whe-ther you
B♭m 6fr
3rd time to Coda
Fm
B♭m 6fr
like it or not. This is the way I got - ta tell ya and I ain't gon-na stop. May-be I
like it or not. This is the way I got - ta tell ya and I ain't gon-na stop. May-be I

Fm
Eb5
Db5
C5
B
Bb
should - a let you find it out but in your own time.
should - a let you find it out but in your own time.
Gtr. 2 rhythm sim.
Ab
Gtr. solo
Gtr. 3 (Elec.)
w/distortion
Eb
Bbm
Eb
Ab
Eb
Bbm
C
D.S. al Coda
And you
CODA
Fm
way I got - ta tell ya and I

B♭m
Fm
E♭
D♭
C
ain't gon-na stop. We're in a stick - y si - tu - a - tion and you real - ly don't mind.
Gtr. solo, Gtr. 3
8va
Gtr. 1 w/Fig. 1
Gtr. 2 w/Fig. 2
repeat ad lib. to fade

QUEENIE

Words and Music by Francis Rossi and Damon Frost

With the court case behind them Quo reformed in 1986 for the album *IN THE ARMY NOW*. Joining Francis, Rick and Andy Bown were bassist John 'Rhino' Edwards and drummer Jeff Rich. It soon became obvious that the band were enjoying themselves again and a string of successful albums, singles and tours followed.

In 1991 the band were awarded a prestigious BRIT award for Outstanding Contribution to the British Music Industry. When collecting their award the band wore formal dinner jackets, only to rip them off to reveal their trademark jeans and t-shirts underneath.

The 1994 track *Queenie* shows that Quo have lost none of their drive and energy, giving the hope that they will still be rocking for many years to come.

E
12fr
C
8fr
D
10fr
B
7fr
B7
7fr
A
The
0:18
1:20
E
7fr
B
7fr
long time a - go I saw you there a - sit - ting in a cor - ner chair.
next time I saw you it was sum - mer time. I'm just a lit - tle old - er now,
Fig. 1
E
7fr
I was look - ing for a place to stay, you were on - ly hang - ing out and
things seemed to get a lit - tle bet - ter then. You went off and got a tic - ket
hang - ing a - round. I did - n't see what I was look - ing for, I
tak - ing you home. It real - ly was a shame I did - n't fol - low you, it
end Fig. 1

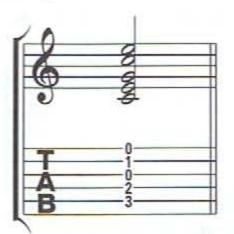
B
7fr
guess I ne - ver real - ly knew
would have saved a lot of time.
I was look - ing through a
I had to come a - round e -
E
7fr
pri - vate eye,
- ven - tual - ly,
you could ne - ver know what I was talk - ing a - bout.
and ask you if you want to may - be mar - ry me.
0:40
1:43
2:34
E
7fr
B
7fr
Queen - ie, Queen - ie, Queen - ie, won't you come a - long and make a home with me.
Gtr. 2
Gtr. 1 w/Fig. 1
E
7fr
Queen - ie, Queen - ie, Queen - ie, we could set - tle down and make some his - to - ry.

B
7fr
Queen-ie, Queen-ie, Queen - ie, we could ne - ver stop it if we want - ed to.
E
7fr
to Coda
1.
Queen-ie, Queen-ie, Queen-ie, we could be so hap-py with a fa - mi - ly.
2.
C
8fr
D
10fr
E
12fr
C
8fr
D
10fr
B
7fr
B7
7fr
2:12
A
5fr
B
7fr

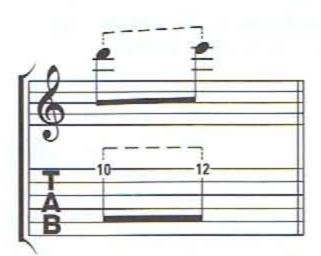
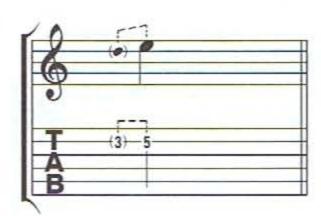
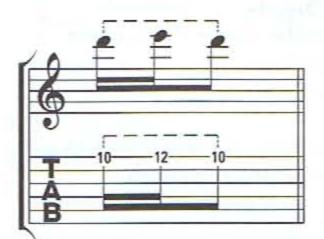
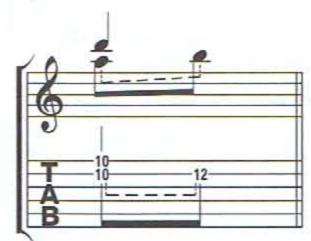
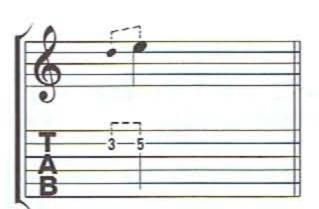
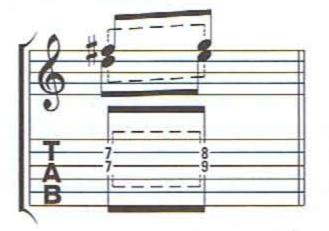
E
7fr
A
5fr
B
7fr
E
7fr
8va
A
5fr
B
7fr
C♯m
9fr
8va
A
5fr
E
7fr
B
7fr
8va
E
7fr
B
7fr
8va
D.𝄋 al Coda
⊕ CODA
TAB
TAB
TAB
TAB
TAB
TAB

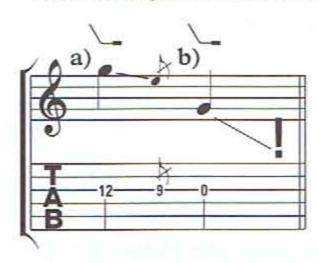
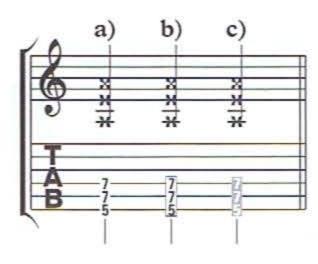
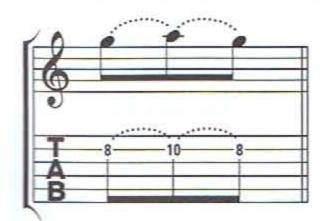
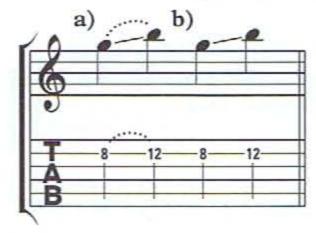
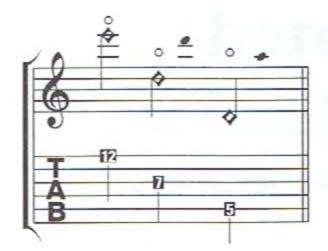
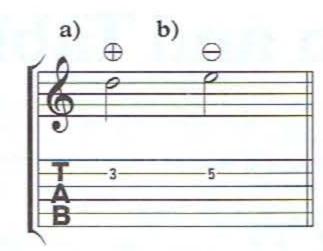
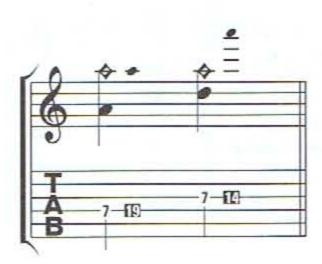
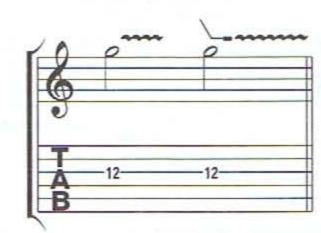
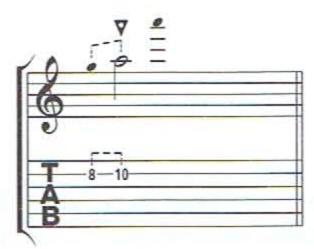
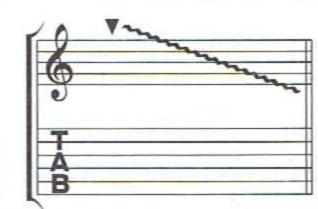
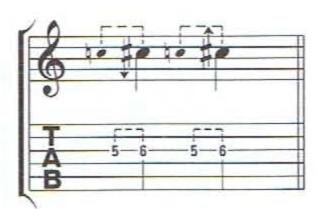
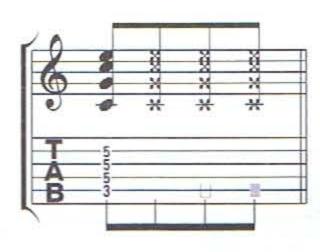
2:56
E
7fr
B
7fr
Queen-ie, Queen-ie, Queen - ie, won't you come a - long and make a home with me.
Queen-ie, Queen-ie, Queen-ie, we could set-tle down and make some his - to - ry.
E
7fr
E
7fr
B
7fr
E
7fr
repeat to fade

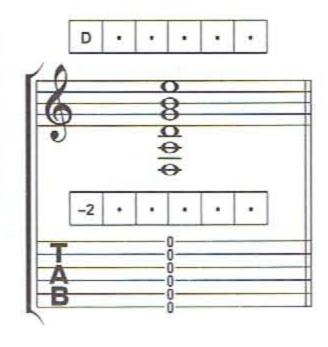
Notation and Tablature Explained

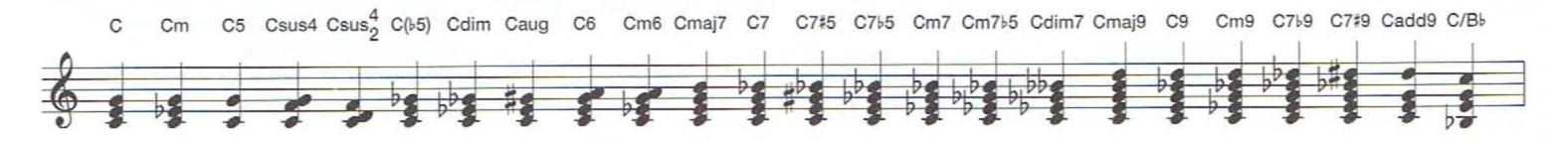
Open C chord

Scale of E major

Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐ ¬. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

Example 1
Play the D, bend up one tone (two half-steps) to E.

Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 6
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:

Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

Mutes
a) Right hand mute
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute
Damp the strings with the left hand to produce a percussive sound.

Hammer on and Pull off
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

Glissando
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

Natural Harmonics
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Slide Guitar
a) Play using slide.
b) Play without slide.

Artificial Harmonics
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

Vibrato
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

Pinch Harmonics
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

Pick Scratch
Scrape the pick down the strings – this works best on the wound strings.

Microtones
A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

Repeated Chords
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

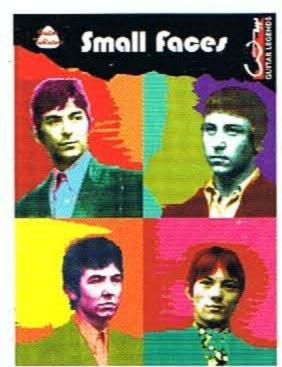
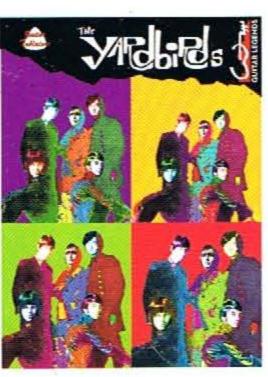
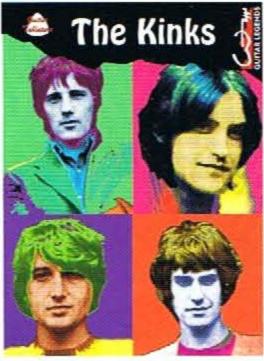
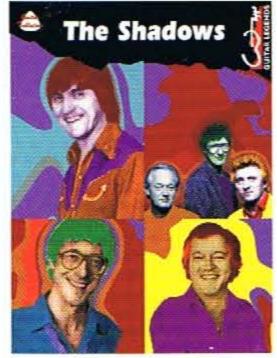
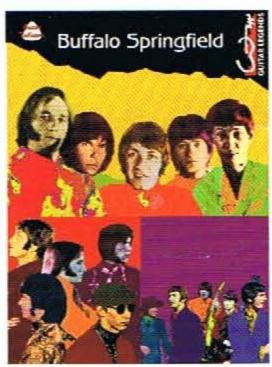
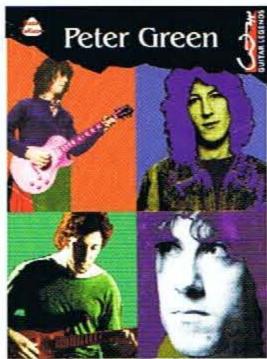
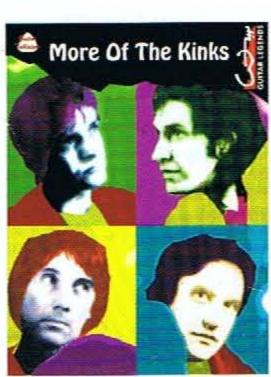
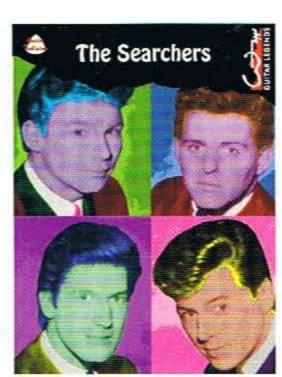
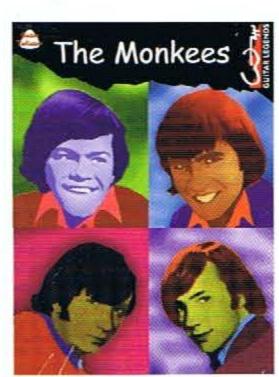
Special Tunings
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming
The following chord naming convention has been used:

Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.

Status Quo

This book contains a selection of the best songs from STATUS QUO. These songs have become classic hits today influencing many current bands and artists. Each song gives facts about the music including other musical influences and political and social events of the time. The music is arranged for guitar tablature and vocal with chord boxes and full lyrics.

also available in this series

Order ref: 4457A

Order ref: 4989A

Order ref: 4988A

Order ref: 5678A

Order ref: 5676A

Order ref: 5675A

Order ref: 5677A

Order ref: 5680A

Order ref: 5679A

Order ref: 5682A

ISBN 1-85909-831-2

Order Ref: 5682A

International Music Publications Limited
Griffin House 161 Hammersmith Road London W6 8BS England